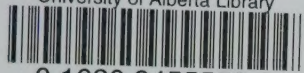


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Field Notes

by

Lisa Matthias

A thesis submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Master of Fine Arts

in

Printmaking

Art and Design

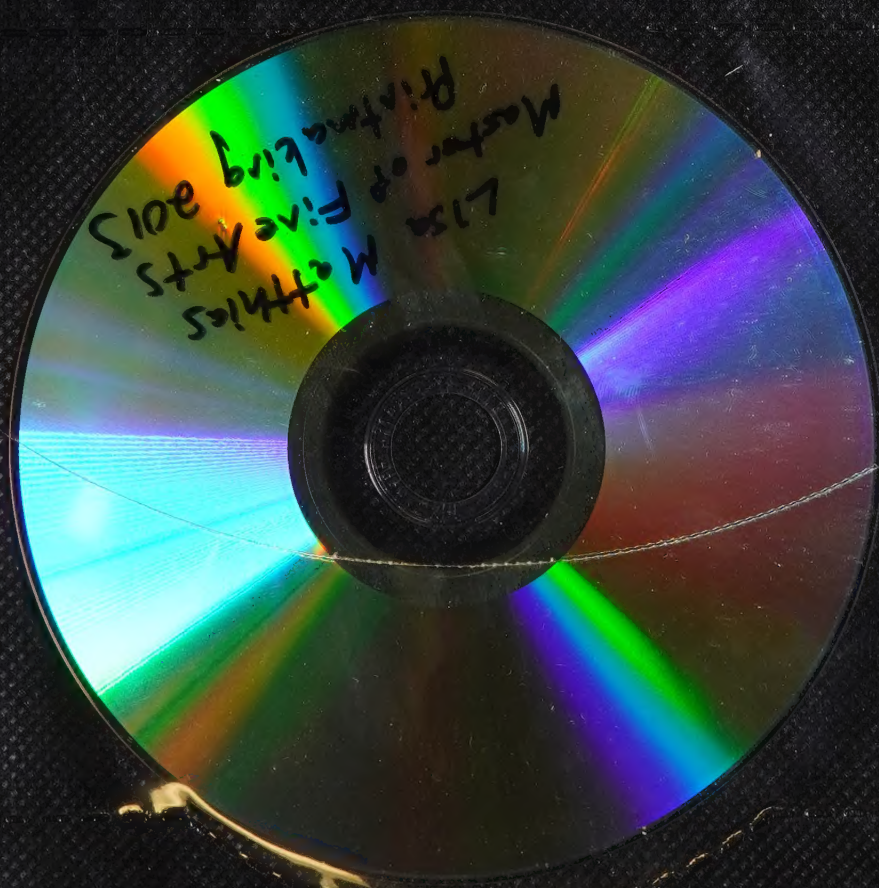
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Spring 2013

Edmonton, Alberta

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EDUCATION

- **Master of Fine Arts** (University of Alberta). 2013. Department of Art and Design, Printmaking. *Field Notes*.
- **Master of Science** (University of Manitoba). 2004. Department of Botany. *Sapling growth and mortality for four predominant tree species across the Canadian boreal forest*.
- **Bachelor of Science** (University of Guelph). June 2000. Honours Biological Science with distinction. *Floral development and the method of self-pollination of Rhodochiton atrosanguineum (Zucc.) Rothm.*

EXHIBITIONS

- **2013.** *Encoding Identities: Spectatorship and the Subject*. Society of Northern Alberta Print-Artists, Edmonton, Alberta.
- **2013.** *Field Notes*. MFA thesis solo exhibition. Edmonton.
- **2013.** *Mosty II - Edmonton School of Printmaking, SVK (Štátna vedecká knižnica)*. Banska Bystrica, Slovakia.
- **2012.** *Print Resonance*. Print Portfolio. Musashino University, Tokyo, Japan.
- **2012.** *30 Love*. Society of Northern Alberta Print-Artists, Edmonton, Alberta.
- **2012.** *Bibliotech*. College of Book Arts Association Juried Members Exhibition, San Francisco Public Library Skylight Gallery, San Francisco, California.
- **2011.** *Foray*. Society of Northern Alberta Print-Artists, Edmonton, Alberta.
- **2011.** *Innovation: Technics of a Mind Body Performance*. Little Gallery, University of Calgary, Calgary, Alberta.
- **2011.** *Corpus II*. Rutherford South Library Gallery, University of Alberta, Edmonton, Alberta.
- **2010.** *The 6th Biennial International Miniature Print Exhibition*. Federation Art Gallery and Dundarave Print Workshop, Vancouver, British Columbia; Society of Northern Alberta Print-Artists, Edmonton, Alberta.
- **2010.** *In Between Surfaces*. Society of Northern Alberta Print-Artists, Edmonton, Alberta.
- **2010.** *In Between Surfaces*. Print Portfolio. Green Street Printmaking and Book Arts Gallery, Lamar Dodd School of Art, University of Georgia, Athens, Georgia.
- **2010.** *Print Affair*. Society of Northern Alberta Print-Artists, Edmonton, Alberta.
- **2009.** *Print Affair*. Society of Northern Alberta Print-Artists, Edmonton, Alberta.
- **2009.** *Four Two Two*. Steeps Urban Teahouse, Edmonton, Alberta.

SCHOLARSHIPS

- Graduate Student Scholarship, University of Alberta. 2012.
- Alberta Foundation for the Arts Graduate Scholarship, University of Alberta. 2011-2012.
- Queen Elizabeth II Scholarship, University of Alberta. 2010-2011.

I'm drawn to the abundance of life that resides around and within us. There is the idea that humans have an innate tendency to show interest in other forms of life; we may be predisposed to focus on living things as opposed to the inanimate¹. Add to this supposition the evidence that all organisms have descended from the same ancestral life form: after 3.5 billion years of evolution all life remains interconnected at a genetic level. It's clear that associations among species, between humans and other living beings, are complex and old. This kind of systems-based worldview where nature is not a separate entity but is instead a web of interactions among living things and their environments is articulated through both ecology and post-humanism².

Most living things are minute compared to us, and I often capture microscopic images and videos in the development of my artwork. I habitually look for repetition and pattern in forms and movements. The existence of mimicry in structures and behaviours that are reiterated across species and at different scales of life is an expression of forces of natural selection at work over millions of years³. My work is frequently motivated by chance encounters with plants, animals, and patterns: the wings of a small green lacewing; an American eye-spotted lady beetle; the ever-present and purposeful goings-on of ants; the arrangement and function of transport vessels in a curled up leaf; my own blood vessels; orb-weaving spiders; a family of house wrens; seed heads from plants in a wintery landscape; frost growing across the windows of my home.

These prints exhibit multiple ambiguities; they are abstract and referential, expressive and structured, assembled and excavated, constructed and dismantled, balanced and unsteady, and biomorphic and technological. Like any organism the figurative component of each composition is to some degree interwoven with its environment. The large scale of my woodcut prints immerses viewers in images of perplexing architectural and biological configurations and perspectives. The images might seem like a magnified look at a microscopic world or they could reference some larger man-made constructions; they could be cross-sections or blueprints. The smaller etchings contemplate habitat, home, shelter, nest, pattern, recurrence, organization, and connectedness. Video works further explore these themes using shifts in pace and perspective, providing visual spaces that sometimes linger and at other moments are interrupted by sudden movement. Their images evoke geology, coal, oil, blood.

There is a vast division between using and exploiting our environment and if our species continues to ignore this distinction we risk losing "much of the rest of life, and part of what it means to be a human being."⁴ The characteristic immediacy and tension of the drawings in these etchings and woodcuts manifest this environmental disquiet. The interchange between video and printed works further articulates a link between ecological or other indelible natural processes and short-term human mediation and interference. The idea that everything is part of a larger assemblage, emphasized by the recognition of patterns and relatedness across species and scales of life, is central to reducing the current strain between the human and non-human world.


Lisa Matthias, 2013

¹ Wilson, E. O. 2002. *The Future of Life*. Vintage Books. New York.

² Haraway, D. 2008. *When Species Meet*. The University of Minnesota Press, Minneapolis.

³ Dawkins, R. 1996. *Climbing Mount Improbable*. W. W. Norton and Company. New York.

⁴ Wilson, E. O. 2002. *The Future of Life*. Vintage Books. New York.



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<https://archive.org/details/Matthias2013>

DVD Image List, Lisa A. Matthias

File name: matthias.01
Title: Exchange
Date: 2012
Materials: Woodcut
Dimensions: 47x65"

File name: matthias.02
Title: Pigeonhole
Date: 2012
Materials: Woodcut
Dimensions: 47x65"

File name: matthias.03
Title: In Which it Houses
Date: 2013
Materials: Intaglio, Chine Collé
Dimensions: 9x12" (image), 18x24" (paper)

File name: matthias.04
Title: Blueprint of a Song
Date: 2013
Materials: Intaglio, Chine Collé
Dimensions: 9x12" (image), 18x24" (paper)

File name: matthias.05
Title: Leaves Once-divided
Date: 2013
Materials: Intaglio, Chine Collé
Dimensions: 9x12" (image), 18x24" (paper)

File name: matthias.06
Title: Instinctive Presence
Date: 2013
Materials: Intaglio, Chine Collé
Dimensions: 9x12" (image), 18x24" (paper)

File name: matthias.07
Title: The Bottom Falls Out
Date: 2012
Materials: Woodcut
Dimensions: 47x65"

File name: matthias.08
Title: Declination
Date: 2012
Materials: Woodcut
Dimensions: 47x65"

File name: matthias.09
Title: Concealed
Date: 2012
Materials: Woodcut
Dimensions: 47x65"

File name: matthias.10
Title: Reciprocity
Date: 2012
Materials: Woodcut
Dimensions: 47x65"

File name: matthias.11
Title: Shaky Scaffold
Date: 2012
Materials: Woodcut
Dimensions: 65x47"

File name: matthias.12
Title: Installation photo of Reciprocity, Exchange, Declination, The Bottom Falls Out
Date: 2012
Materials: Woodcut
Dimensions: 47x65" each

File name: matthias.13
Title: Installation photo of Exchange, Declination, The Bottom Falls Out
Date: 2012
Materials: Woodcut
Dimensions: 47x65" each

File name: matthias.14
Title: Installation photo of Pigeonhole, Concealed
Date: 2012
Materials: Woodcut
Dimensions: 47x65" each

File name: matthias.15

Title: Installation photo of Fractured, Impromptu for a Wren, Collapse

Date: 2013

Materials: Intaglio, Chine Collé

Dimensions: 9x12" (image), 18x24" (paper), each

File name: matthias.16

Title: Fractured

Date: 2013

Materials: Intaglio, Chine Collé

Dimensions: 9x12" (image), 18x24" (paper)

File name: matthias.17

Title: Impromptu for a Wren

Date: 2013

Materials: Intaglio, Chine Collé

Dimensions: 9x12" (image), 18x24" (paper)

File name: matthias.17

Title: Impromptu for a Wren

Date: 2013

Materials: Intaglio, Chine Collé

Dimensions: 9x12" (image), 18x24" (paper)

File name: matthias.18

Title: Installation photo of Agitated

Date: 2013

Materials: Video projected onto hardboard panel

Dimensions: Projected at 36x48"

File name: matthias.19

Title: Installation photo of Agitated

Date: 2013

Materials: Video projected onto hardboard panel

Dimensions: Projected at 36x48"

File name: matthias.20

Title: Installation photo of Disentangle, and Disarray

Date: 2012

Materials: Woodcut, Chine Collé

Dimensions: 60x60" each

File name: matthias.21

Title: Disentangle

Date: 2012

Materials: Woodcut, Chine Collé

Dimensions: 60x60"

File name: matthias.22

Title: Disarray

Date: 2012

Materials: Woodcut, Chine Collé

Dimensions: 60x60"

File name: matthias.23

Title: Uplifted

Date: 2012

Materials: Woodcut

Dimensions: 47x65"

File name: matthias.24

Title: Ensnare

Date: 2012

Materials: Woodcut

Dimensions: 47x65"

File name: matthias.25

Title: Installation photo of Annotated Passage

Date: 2013

Materials: Video projected onto hardboard panel

Dimensions: Projected at 65x87"

File name: matthias.26

Title: Installation photo of Annotated Passage

Date: 2013

Materials: Video projected onto hardboard panel

Dimensions: Projected at 65x87"

File name: matthias.27

Title: Installation photo of Agitated

Date: 2013

Materials: Video projected onto hardboard panel

Dimensions: Projected at 36x48"

File name: matthias.28

Title: Colour target (MacBeth) next to *Fractured*

Date: 2012

Materials: Woodcut

Dimensions: 47x65"

